

International Salons

Salon Winners

Five of our MSC members were lucky enough to get a total of seven slides accepted for showing in the Milwaukee Fifth International Exhibition of Color Stereo Slides. The lucky ones were: Don Forrer with "Flower Venders #1"; Lee N. Hon with "Cabled Approach" and "George Washington Bridge"; Rolland Jenkins with "Maritime Cowboy"; Sunny Jenkins with "Humm, Greener Grass"; and Ted Lambert with "Fantasy" and "Chinese Junk."

Eight of our Associate Members had a total of twenty slides accepted. This figure includes four slides each for Lewis Miller, APSA, and Fred Wiggins, Jr., APSA, who were judges. The others were: Ruth Bauer, two; Kim Clark, one; L. B. Dunnigan, APSA, two; Conrad Hodnik, APSA, four (including two honor slides); Harold Johnson, one; and Jack Stolp, APSA, two (including one silver medal).

We would like to see more entries and more acceptances by MSC members! Why not enter a salon today. And remember, in particular, the FIRST NEW YORK INTERNATIONAL STEREO SALON. Entry forms from Frank Porter.

NEW YORK International

ENTRIES FOR THE NEW YORK SALON

In order to make YOUR entry in the MSC sponsored First New York International Salon as easy as possible (and to save you time and money) bring your slide entries to the MAY MEETING, instead of mailing them.

Remember that a successful Salon depends upon slide entries. MSC must and should be well represented in this Salon. Select your four slides, fill out the entry form, attach your check for \$1.00 and give it all to Adelaide or Phyllis Galician at the May meeting. (Entry forms from Frank Porter.) Good luck to all!

DATES TO REMEMBER

Fee for all salons is 4 slides for \$1.00 unless otherwise noted.

WICHITA: Closes May 17. Forms: Leona Hargrove, 619 N. Ridgewood Drive, Wichita 6, Kansas.

NEW YORK: Closes May 31. Forms: Frank Porter, 43-14 60th Street, Woodside 77, New York.

SALT LAKE: Closes June 1. Forms: Mattie C. Sanford, APSA, 1426 South 11th East, Salt Lake City 5, Utah.

DENVER: Closes June 2. Forms: Brenton H. Madison, 2019 Joliet, Aurora, Colorado.

DETROIT: Closes August 5. Forms: Clarence

Bock, 2410 Webster Avenue, Royal Oak, Michigan.

ROYAL: Closes August 8. 6 slides \$1. plus return postage (35¢). Forms: The Royal Photographic Society, 16 Princes Gate, London, S. W. 7, England.

FUTURE FIELDTRIPS

May 17, 1958: THE DU PONT GARDENS AND MUSEUM IN WINTERTHUR, DELAWARE.

These gardens offer acres of treasures in myriad shades of azaleas ranging from white and palest orange to flaming crimson and dark red, enough color to drive any color-worker and plant-lover right out of his mind.

The museum displays authentic rooms from 1640 to 1840: domestic architecture, furniture, metalwork, textiles, ceramics, paintings and prints; chosen with meticulous regard for quality and in impeccable taste. The vast scope of this collection gives a new understanding and respect for American craftsmanship. This is the largest and richest collection of American decorative arts ever brought together.

For participation in this fieldtrip, please check early with either Adelaide Galician or Lisa Obert, in order to facilitate the coordination of drivers and riders.

The following exciting trips are being planned and organized. Full details will appear in the June issue of the MSC News.

June 21 - The Bayard Cutting Arboretum at Great River, L. I.

July 4 - Two choices of annual events!

a) Scottish Games at Round Hill, Greenwich, Conn.

b) Weekend trip to Kutztown, Pa. for the Pennsylvania Dutch Folk Festival.

NEW MEMBERS

DR. A. L. GARBAT
103 East 78 Street
New York 21, New York

BU 8-3525

ASSOCIATES

OSCAR SMIEL
Henry Austin Drive
Wilton, Conn.

HENRY MARIO MOLL
3036 90th Street
Jackson Heights, New York

Become ACTIVE! Take part in MSC activities. Join a committee. Come to a field trip. Active members make a better club. Join in!!!



MAY
1958
VOL. III
NO. 5

NEWS

Workshops

REPORT ON MARCH 28 WORKSHOP

The first MSC Workshop meeting of the Spring Season was held Friday evening, March 28. Attendance was small and perhaps for this very reason, a most stimulating session resulted. The activity was conducted in an atmosphere of relaxed informality. There was much "shop" talk; much uninhibited give and take.

A lively round-table type discussion ensued during the early part of the meeting. Entered into by all present, it ranged the gamut of stereo "folk lore." Specific problems and their solutions were explored at length. For instance: S. E. Littauer and Eric Smith on the problem of shooting stereo while traveling; Adelaide Galician, Charles Dodge and Larry Ankerson on general photo techniques, and equipment; Phyllis Galician and this member on mounting and cropping. Workshop Director, Lisa Obert (who very ably directed and kept the "gab-fest" under control) contributed much. She managed to stimulate thinking along the lines of stereo as an art form, composition, color and the imaginative point of view "behind the lens." Also, the subject of judging or grading of slides received a due amount of consideration.

The second part of the workshop was a colorful show of stereo views made on a recent workshop field trip to the Coliseum Photo Show, by several members. Included were a few truly exquisite "pairs" as to composition, color and subject. The beautiful projection was interrupted often for questions, applause and "ad lib" criticism by everyone present; on the whole, an informative and inspiring performance.

At this point a recess was declared. Our gracious hostess served refreshments during which the round-table continued.

Finally, another slide sequence. These, culled from a field trip to New England in winter, were used as examples to illustrate various stereo methods. Lisa Obert, in effect, took us "behind the scenes." She ex-

plained the technical data on several shots to demonstrate latitude and limitations of the medium.

Concluding on a personal note; I never before realized the great importance of our workshops, this being my first visit. As an adjunct to regular monthly meetings, it fulfills a need for MSC members. Here is down-to-earth, factual "dope" and instruction for the taking. Here, the newcomer and amateur fan may gain stereo "know how" and have his queries resolved. This is generously provided on a practical, useable, member-to-member basis.

Our hat is off to the committee and the chairlady. Let us give them our support this coming season.

NOTE TO NEW MEMBERS

Better join MSC Workshop activities. Watch for announcements. Important field trips coming up! DON FORRER

Our next workshop meeting is scheduled for May 23, 1958, 7:30 P.M. at Lisa Obert's Studio. It was decided that this workshop would be a regular slide clinic which will be moderated and conducted by experienced members. However, everybody present will be urged to voice and clarify their views on whatever is felt in reference to the slides projected.

This again is designed as a step towards recruiting members for our MSC School of Judging. We suggest that you bring two groups of slides:

- slides that did not make the grade in competitions and exhibitions, to analyze the reasons;
- slides you expect to submit to competitions and salons.

We all have a hard time being objective about our own work and this will provide a constructive means of weighing the pros and cons.

DID YOU KNOW THAT...

During the Civil War, photographers used the three dimensional method almost exclusively, and a commercial photographer of the time was assumed, as a matter of course, to be a stereographer?

Published monthly by the
METROPOLITAN STEREO CLUB
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Grand Central Station
New York 17, New York

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The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to: Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

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Workshops	

MEMBER
1958



THE METROPOLITAN
CAMERA CLUB COUNCIL

APRIL MEETING

Speaker —

Dr. Kenneth Tydings gave a very clear talk on Decamired Filters at our April meeting. Rather than report on the demonstration he gave us, we asked Dr. Tydings to write an article for the MSC News. We hope that he will "begin at the beginning" and help us to understand the mysteries of color temperatures and color correction filters. We shall be looking forward to publishing his article.

APRIL HONORS

Twenty five club members entered a total of 50 slides, which were judged by a panel of five judges: Allen Cobert, Adelaide Galician, Ronnie Jenkins, Louise Jacobson and Dr. Kenneth Tydings.

On the basis of three to nine points voting range per judge, the points awarded to the entries ran from 17 minimum to 37 maximum.

The following awards were made: First Award to Paul Darnell for "Heart of a Tulip"; Second Award to Ted Lambert for "Spice Drops"; and Third Award to Richard Jefferson for "River Traffic."

Four Honorable Mentions were given to the following members: Ted Lambert for "Glass"; Adelaide Galician for "Kaleidoscope"; Ronnie Jenkins for "Old-Fashioned Winter"; and Paul Darnell for "Deep Purple."

Three Acceptances were given to the following members: Ronnie Jenkins for "Rope Pattern"; Sunny Jenkins for "Winter Pathway"; and Lisa Obert for "Straight from the Horse's Mouth."

The First and Second Award winners, and two HM's, "Glass" and "Deep Purple" were close-up stereograms.

NOTES

The Hamilton (Ontario) Stereo Club which specializes in Viewmaster circuits, announced in their last bulletin, *Circuit Master*, that two of their circuits will begin featuring "sequences" approximately in April. The sequences will consist of seven pictures of related subjects. The subjects recommended are autumn scenes, Christmas, home town landmarks, snow scenes, or electrical signs.

Ideally, they state, a sequence should present a story in seven pictures, but since this is in the nature of an experiment, a reel of seven related pairs will be permissible. If members find they enjoy series rounds, more will be scheduled in the future.

sunny or cloudy

By RAY B. DOHERTY

The following article is reprinted from the March, 1958 issue of the Stereo Flash, publication of the Chicago Stereo Camera Club.

Many of our members have questioned us on the use of outdoor flash. We hope that Mr. Doherty's article will help answer their questions. If others crop up--just write the editor and we'll try to find the answers for you.

When taking outdoor pictures, we are not always fortunate in having ideal lighting conditions for closer objects, especially people. First of all in making any picture, lighting is of utmost importance. Outdoor lighting may vary from very strong sunlight to the dull flat lighting of a cloudy day. Our task is to make a better picture when we cannot wait for a better day. There are two extremes: strong sunlight is too contrasty and cloudy days are too dull. Being unable to control the daylight and not wishing to carry a large reflector, we turn to flash.

Let's consider a picture of a person as a subject in an outdoor scene with bright sunlight as the source of lighting. It could just as well be a fence post or a stump covered with toad stools. We position the person so as to utilize the sun for side lighting. This gives us some, so called, modeling. Usually, however, the difference between the highlights and shadow area is too great. A black area on a picture is not interesting. We must then soften the shadow area sufficiently to reveal some detail in the shadow. This can be done by means of a light reflecting surface, but a surface large enough for this purpose cannot be carried in a gadget bag. Only the fortunate have a caddy to hold the reflector.

Flash is our answer. We wish to make the shadow area about one-half as light as the high-lighted area from the sun. A general meter reading tells us that we should expose the picture at f:8 and 1/50 of a second. For this picture, the flash should be from the direction of the camera. We want to apply enough supplementary light to the shadow area to give an exposure of one full f stop darker than f:8. This would be f:11. One of the most suitable flash bulbs for this purpose is the Blue M2, which has a guide number for daylight Kodachrome of approximately 27 (depending on the type of reflector used).

To get the desired amount of flash light

in the shadow area (1/2 the amount of that from the sun), double the guide number to make it 55 and divide by f:11 to give the distance which the flash should be from the subject. This is approximately 5 feet.

Some of the new small electronic flash units, such as the Ultrablitz Comet or Meca-blitz 100, are ideal for this fill-in flash. See advertisements in your photographic magazines. These small units have a guide number of about 25 to 30 for daylight Kodachrome.

If you wish to make the picture closer than 5 feet, say 3 feet, then put a white handkerchief over the flash or buy a frosted plastic dish cover, with elastic, at the dime store. By keeping data on a few experimental shots as applied to your own equipment, you can determine the aperture setting and distance that gives the best results in the finished slide.

For that dull cloudy day, we have a sort of reverse situation. To bring out color, there must be plenty of light. Color pictures on this kind of a day are usually too drab and dull. They lack brilliance.

Let's take the same set-up as that used for bright sun. We now have a subject with color that has lost its brilliance because of dull, flat lighting. To regain that brilliance, let's apply flash again, but this time as the main light. We can take the picture with straight-on flash (flash at camera) and wind up with brilliance in the colors but still with flat lighting.

For this picture, with flash as the main light, we would use the guide number of, let us say, 27 divided by the number of feet from flash to subject. For example, 27 divided by 5 feet would give an f stop of approximately f:5.6. If we want the best picture possible under these given conditions, we take the flash away from the camera and hold it to one side for side lighting. This will require a cord about 4 feet long from the flash unit to the shutter contact.

The meter reading shows 1/50 second at f:4.5. So we set our M2 flash to one side a distance from the subject to make full exposure for f:5.6 which would be 27 divided by 5.6 or approximately 5 feet. Then, we set the aperture on the camera at f:5.6. This will give proper exposure from the flash as the main light.

We will be utilizing daylight as a fill-in light of one full stop under-exposure in the shadow area. We have now made the colors more brilliant and created some modeling by use of side flash...all this, in spite of the weather.

What They Say!

EDITED BY -- WALTER GOLDSMITH

MORE ABOUT STEREOSCOPES

In K. C. M. Symons' new book, *Stereo Photography, The Technique of the Third Dimension* he divides the early instruments into three classifications. These three types were those of Wheatstone, Brewster, and Holmes. Each of these, he reminds us, became the forerunner of groups of viewers of later date which had similar general characteristics.

The *Wheatstone Group*, with its pair of mirrors, gives us at least two modern applications. Mr. Symons tells us that even though the original was large and "could be described as a bench instrument, the modern Wheatstone is even larger" and it is used today extensively for viewing medical and industrial X-ray film. A similar viewer is in steady demand for viewing aerial photographs.

But there is also a modern application of a modified Wheatstone for viewing amateur 35mm slides. This is the type used with the four-sprocket format (24 x 18) when mounted in 2 x 2 mounts. Contax, Leica, Canon, Exakta—all use this type viewer, to say nothing of slides made with a Stereo-Tach.

In some systems incorporating this viewer, the stereo pair do not have to be cut apart and thus, provided the picture was properly taken, both horizontal and vertical positioning of the film is sure to be accurate. Many of these viewers have all of the features of our finest stereoscopes and in addition are more compact.

The *Brewster Group*, with its rectangular box and pair of lenses, is surely well known to us today in the form of the Realist and nearly all other 35mm hand viewers. With the small format the prismatic lenses are unnecessary, of course.

The *Holmes Group*, we are told, is "strictly speaking an offspring of the Brewster group, as the general principles are the same, except that it is not enclosed. The general design has changed little since J. L. Bates added the sliding carrier, and simple viewers of the Holmes type have been produced continuously ever since."

Even when we take the Cabinet Viewers into consideration it is difficult to think of any viewer that does not come within one

of these three groups. And all types of viewers and their many variations and modifications in all categories seem to have been made at one time or another both with and without interocular and focusing adjustments. All have been both table and hand-held models. And for that matter they have also appeared as folding, pocket viewers.

One of the problems of doing a regular column of this nature is trying not to quote Herb McKay too often. Just ask a question on stereo and someone is sure to come out with, "McKay says—." But what he has to say about stereoscopes is of interest to us here. He writes as follows about Folding Viewers:

"It is, at best, an emergency instrument. It rarely maintains a level base. The focusing is often of the most crude type. One of the surest ways to lose interest in stereo is to habitually make use of a folding viewer."

And he adds, in his book, *Three Dimensional Photography, Principles of Stereoscopy*, a similar appraisal of the old parlor hand viewer.

"Known variously as the American or Holmes viewer, it belongs in the same class as the folding viewer, and is to be regarded with the same suspicion. The wood construction and the inaccurate fitting produce a shaky contraption which is more often out of adjustment than in. Even those made by reputable firms are acknowledged to be designed only for occasional or demonstration use."

Perhaps, writing in the *Atlantic Monthly*, this is the reason why the inventor of this viewer complained, "Twenty five glass slides, well inspected in a strong light are good for one headache."

CORRECTION

"To err is human, to forgive divine." There is no way I can personally apologize to ADELE ORLANDO enough to have her forgive me! The worst thing an editor can do is to leave out a by-line of an author when printing an article.

One of the best and most interesting articles published in our paper was the "Review of the Field Trip to the United Nations," published in the March, 1958 issue of the MSC News. This beautiful piece of writing was done by ADELE ORLANDO, a new member and I want her to know how truly sorry I am. (I guess I wielded a mighty scissors and a forgetful rubber cement brush.) I only hope that Adele will forgive me and write another article for us very soon.

LOUISE JACOBSON

Philadelphia, Pa. - October 1, 2, 3 and 4
PSA's 25th Anniversary

In This Corner...

LETTERS TO THE EDITOR

Miss Louise Jacobson
MSC News
P. O. Box 1861
New York 17, New York

Dear Editor,

This is to publicly express my deep thanks to Fred Kroy for bringing up the topic of sharpness in stereo which is very, very close to my heart. Why? Because it brings us all straight to one of our ambitious endeavors—to put Stereoscopy on the record as a Fine Arts Medium. It points up one of the problems we encounter to accomplish this aim.

Editorial deadlines do not now permit me to go into the big questions involved here. I fully realize that there are going to be many different opinions on problems like: "Selective Focus," "Blurred Motion," etc. Not to talk about the various possibilities of overcoming one of the strongest qualities of our medium: Realism. This is necessary to do in order to come up with "Pure Creation" which is well within the range of stereoscopy.

Today I urgently ask all serious stereographers and salon exhibitors within the club, our Associate Members and nationwide readers of the MSC News, to please write in their feelings and frank opinions on this controversy (whether you agree or disagree with Fred's "Rebuttal: Sharpness in Stereo").

Sincerely,

LISA OBERT

EDITOR'S NOTE

I am always looking for copy that will prove interesting, informative and exciting for our readers. The more controversial the material is, the better I like it. Fred Kroy's article last month seems to have started another "rhubarb." This is fine, in fact, if the MSC can provoke a nationwide controversy on this problem, I feel that all stereographers will benefit from it.

Lisa Obert is the first to write in her feelings about the topic and promises us an article next month stating her point of view. It seems to me that every owner of a stereo camera should have their own point of view. Why not share it with all of us?

Must Creativity depend upon Realism in stereo? Must we follow the paths of Realism in order to be Creative? Is Realism the only expres-

sion of our times that we can use in stereo? What paths do Modern and Contemporary Art (in a two dimensional plane) lead us to? How can stereo be effective in Modern Art Forms? Is there a "Mind's Eye" as well as Optics? The questions are innumerable...what answers do YOU have?

~~~~~  
THANKS, DR. GARBAT

The following letter was received recently from a new member. It was so nice we thought we'd like to print it.

"...I was present at one of your recent meetings and was much impressed by your activities. Unfortunately, I usually leave for the country on Friday afternoon but you deserve cooperation just the same.

Cordially,

(Signed) A. L. Garbat, M. D.,  
Consulting Physician,  
Former Medical Director,  
Lenox Hill Hospital  
Former Clinical Professor  
of Medicine, New York  
University"

We might add that Dr. Garbat enclosed a check for a year's dues.

## 1958 MEMBERSHIP DIRECTORY

We hope you enjoyed receiving the 1958 Membership Directory. Most important, we hope you will use it. This is an opportunity for you to meet and discuss stereo with your fellow members. Members of MSC should not be strangers to one another—rather friends with a mutually interesting hobby. We learn from each other and benefit from each other's experiences and mistakes. Make a new friend—call a member tonight.

As new members join MSC, we will publish their names in the *MSC News*. In order to keep your Directory up-to-date, please enter these names in your Directory. New members especially would welcome a phone call.

### CORRECTION

HELEN CABOT'S phone number was incorrectly listed in the Directory. The correct number is Schuyler 4-8200.

If there were any other errors, we would appreciate hearing from you about them so that we can keep the Directory current and correct.



## VSP cruise



The Seventh Annual Tugboat Cruise, sponsored by the Volunteer Service Photographers, 113 West 57 Street, New York 19, N.Y., will be held on Saturday, May 24th. A Moran tug will leave Pier I, the Battery at 1:30 P.M., heading for Long Island Sound and the U. S. Merchant Marine Academy.

A special picture-taking guided tour will be scheduled through the Academy's grounds at Kings Point, L. I.

A contribution of \$8.50 is being charged for the hearty boatman's box supper, proceeds going to aid VSP's more than 30 Hospital Rehabilitation Photography Programs. This is sure to be a sell-out cruise—for reservations, write VSP or call CI 6-3965.



## Club Camera Cruise?

Sunday, May 25, is the date set for the 2nd Annual Camera Cruise up the Hudson River. The all-day cruise has a dual theme: to provide shutterbugs with "spectaculars" to shoot at (international ballet, calypso, show girls, etc.); and to provide a full day of relaxed carefree sightseeing while aboard a "river boat."

A two hour stopover is planned at an interesting surprise spot. A full entertainment program is planned on the boat. Josef Schneider and Walter Chandoha will show us how they get their shots. Japanese flower arranging will be demonstrated. Several camera manufacturers will display their equipment.

Bring a picnic lunch, plenty of film and flash bulbs.

Tickets are \$3.95 tax included, reservations in advance.

If enough MSC'ers are interested, we could go as a group. Call Louise Jacobson, Kingsbridge 6-5498, if interested.

(I was one of several MSC'ers who went on the boat ride last year and we all had a fine time.) LJ



## metro swop shop

They say the next best thing to having a bright idea is to adopt someone else's.

Strangely enough, credit must go to the families of military personnel 'way off in

Fontainebleau, France for the latest service available to members of the Metropolitan Stereo Club.

With personnel moving in and out and some items, such as bassinets or skis hard to get at reasonable prices locally, service families were given a building on the post and set up a Swop Shop where 'most anything could be readily disposed of or found, to the mutual benefit of all concerned, including the shop, which was non-profit but had some overhead just the same for which it received 10% of sale price or the values received.

More than once, during our meetings, one Metropolitan member has confided to another his search, successful or futile, at camera exchanges or hock shops for some needed item to complete his photographic equipment. Had it but been known, in several instances, other members had just the needed item tucked away in some drawer at home or gadget bag, and no longer needed.

So now, borrowing from Fontainebleau's successful venture, your club offers you the Metropolitan Swop Shop, and here's how it will work, starting in May:

Look over your seldom-used equipment and accessories. Perhaps you have a single extra filter, series V, that would match up with someone else's to make the needed pair for stereo, or even an extra camera, case or viewer.

Send a brief and accurate description of what you would like to sell or be willing to swop. Get it off to Editor Louise before closing date (1st of the month) and it will be listed free in the next issue.

Then, at the next meeting bring along your treasures, marked with the price you will sell or swop for, and they will be displayed on the Swop Shop table, and disposed of, we venture to say, to some eager taker before the evening is over.

The MSC News listing will cost you nothing; you will donate 10% to your club only when the item is disposed of.

This service is also open to our associate members, and perhaps of special value to those who are remote from the marts of the metropolis. After reading the Swop Column, any member can drop a post card to Zelig Lowin who will put in your bid for desired items at any meeting you can't attend.

Like it? Well, let's get a good variety of items listed in the very first Swop Column. Take stock now, and send your list of offerings to Louise Jacobson before the first of the month.

P.S. One of our purists insists that it should be swAp and not swOp, but the dictionary lists both spellings and we like swOp with shOp much better.

By LOUIS FROHMAN

# METROPOLITAN STEREO CLUB

MEETS SECOND

FRIDAY OF

EVERY MONTH

PUBLIC INVITED

## CARNEGIE ENDOWMENT FOR INTERNATIONAL PEACE

U. N. Plaza—46th Street & 1st Avenue, N.Y.C.  
2nd Floor

PROGRAM

for

MAY 9th

7:00- "Get Together"

7:45- Preparing for  
a Salon

Salon in Miniature & Slide Show  
(details below)

## PROGRAM DETAILS

The entire program was planned so that MSC members and guests could learn "by seeing" how to enter an international salon.

The first hour of the program will be a "Salon in Miniature" of 100 slides. These slides represent the annual club salon of the Photographic Guild of Detroit. MSC will act as judges for the salon. First, second and third awards, plus five Honorable Mentions will be chosen. The judging will be silent (without comments) judged by competent judges.

The second portion of the program will be a showing of accepted and honor slides from international salons -- by our own MSC members. Comments will be made on WHY these slides were chosen as acceptance and/or honor slides.

ALL MSC members who have slides which

qualify in this category should BRING THEIR SLIDES to the MAY Meeting!!!!

This entire program pertaining to slide entries in salons should prove most helpful and interesting to MSC members; particularly since the 1st New York International Salon closes on May 31st.

(P.S. Don't forget to bring your New York Salon entries to the meeting -- see page 8 this issue, for full details.)

## HELP WANTED PUBLICITY CHAIRMAN

The only way that we can make the public aware of the happenings at MSC is through the press. The success of the First New York International Stereo Salon also depends upon the publicity we get! The entire job takes about two or three hours per month.

The club needs you and you in turn will derive a great deal of pleasure out of seeing MSC notices printed in the papers.